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AUTHOR Szondy, Peter; Perry, Robert
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ABSTRACT

The major steps in the making of a film are presented in terms of events, time, cost, and technological developments resulting from the production. Details about pre-production and post-production procedures are also included. Appended are the shooting script, the shooting schedule, a sample of the director's shooting breakdown, and the final draft of the commentary. (SK/Author)

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A REPORT ON THE MAKING OF THE DRAMA AND PUBLIC SPEAKING PROGRAM FILM

Peter Szondy and Robert Perry

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A REPORT ON THE MAKING OF THE DRAMA AND PUBLIC SPEAKING PROGRAM FILM

Peter Szondy and Robert Perry

"The Drama and Public Speaking Program" is a film intended for a general audience interested in education and provides a broad overview of the program.

PRE-PRODUCTION

Specifications

Input toward formulating specifications was provided the Film Department by Product Development and Product Integration. Through a meeting among these groups, tentative specifications were arrived at. The directorate gave further input and the specifications were finalized.

Research and Scripting

Upon specification approval, the film department researched the program and prepared a planning document and script outline. Based on this outline, three drafts of the script were submitted during the pre-production period, the third draft (Appendix A) serving as the shooting script.

Casting and Selecting Locations

Casting the film required a departure from the casting criteria of previous SWRL films. In past films, which deal mainly with reading and concept identification skills, the casting emphasis was on mastery of the program; the ability to project or "perform" was necessarily a secondary consideration. But in the Drama and Public Speaking Program, the two elements are not polarized but are virtually identical. The locations selected were four public schools in the Los Angeles and Torrance school districts.

Lighting Innovations

Normally the most time-consuming task in filming indoors is lighting: determining the requirements of the scene and the location, then moving lights into the proper positions until the desired

conditions are met. This procedure usually accounts for at least half the required set-up time before actual filming. In preparing for this production, the Film Department developed a way to cut set-up time in half while actually improving the quality of the photographic image. The film stock used was EF 7241, a fast color reversal film designed by Eastman Kodak for use with sunlight. If this stock is used with tungsten lights, Kodak specifies dichroic filters to compensate for the lower color temperature of tungsten as opposed to sunlight. A side effect of the dichroics, however, is that they cut the actual amount of light in half, thereby necessitating twice as many lights and therefore longer set-up time. Eastman Kodak recommends an FLD filter, which balances the color temperature but also reduces the usable light by half.

The film Department performed a series of lighting tests in which Eastman Kodak's specifications were disregarded and EF 7241 was exposed to various mixtures of sunlight, flourescent light, and tungsten light. These tests, as applied to the locations selected for this production, resulted in a method of shooting EF 7241 which proved not only successful, but apparently unique in the film industry. Through a balanced blending of available flourescents and sunlight with portable tungsten, using no filters, it was possible to achieve a high quality image with half the number of lights normally needed. This allowed quicker set-up times, gave the film crew a less intrusive presence in the classroom, and provided a cooler, safer environment for the children to work in.

PRODUCTION

Crew

On most shooting days, the production crew consisted of film director, cinematographer, sound mixer, and a liaison person who doubled as microphone operator.

Shooting Schedule

A shooting schedule was prepared in advance of each week's shooting (Appendix B). The shooting breakdown was prepared by the film director in consultation with the cinematographer before each day's shooting (Appendix C).

Time

The film was shot during April and May, 1972, actual shooting time totaling 15 days. This was 7 days faster than the previous

SWRL film production, due mainly to two advances. One is the quick-lighting set-up described above. The other is the development of a system whereby film-processing, sound transfer, and synchronization of sound and picture can all be accomplished within 24 hours during the shooting period with no time loss by the SWRL production crew.

Simultaneous Processing System

When sound is taken with motion pictures, it is recorded on ¼ inch tape. To be heard synchronously with picture, the sound must be transferred to 16mm mag film, then synchronized with the picture.

On past productions, synchronization was done by the Film Department after all shooting was completed. This is not only a time-consuming procedure, but can lead to serious problems. For instance if footage shot in early May cannot be seen together with sound until June, any problems that become apparent at that point are very difficult to rectify. Obviously if any reshooting is needed, it is best to do it as soon as possible, while the subjects, location, and crew are still available. The viewing of synchronized footage as soon as possible after shooting is the only effective check the film-maker has on his work and is therefore standard practice in the film industry.

To provide that check and to save time in the editing stage, the Film Department devised a system for the simultaneous processing of sound and picture. This resulted in a saving of two weeks in post-production time.

In researching the system, it was found that considerable time could be saved by keeping transport distance to a minimum. The system required three components:

1. A film processing laboratory capable of meeting requirements for the post-flashing of 7241 to a density of 2.80 (many labs cannot do this, or do not perform to SWRL standards).

2. A recording service capable of high quality transfer from ¼ inch to 16mm, located close enough to the processing lab to allow personnel to attend to both film and sound in one trip.

3. An editorial service located close enough to both the film lab and the sound service to be able to synchronize footage on a daily basis, and to allow the viewing of the previous day's footage during the daily trip to the processing lab.

It was decided that with Foto-Kem industries doing the film

processing, Filmic Editorial Service and Audio Services, both located within two minutes walking distance of the lab, would be the other two links in the system. With this arrangement, a normal shooting day ended with the film director and cinematographer delivering the ¼ inch sound track taken that day to Audio Services for transfer to 16mm. Then next door at Foto-Kem, they delivered the film shot that day to be processed, and they viewed the previous day's synchronized footage, which Filmic, located in the same building, had sent upstairs to be screened. In this way the film crew could immediately plan any necessary retakes, make adjustments in their technique, and generally check their work while there was still time to do something about it. Also important was that all the technicians in charge of film processing, sound transfer, and synchronization, were only minutes away and could be called upon to review the film and discuss any problems that could arise. This instant feedback on the outcomes of a shooting day is one of the most important resources a film-maker has in ensuring the success of a project.

Other Technological Developments

The Film Department experimented with the use of a Perfectone crystal sync motor for the Eclair camera. This allowed shooting film with sound while eliminating the cable connection between the camera and the sound recorder. This proved a convenience in a number of respects, however the consistency and reliability of the crystal sync system has not yet been fully determined. While the cable system is clearly superior in certain shooting situations, the crystal system provides a flexibility that can be invaluable when a physical connection between camera and recorder would be difficult. In either case, the Perfectone motor can meet the requirements, as it can be used with cable as well as crystal.

Having selected three new Angenieux lenses to provide added production flexibility and efficiency, the Film Department designed a lens carrying case that provides the convenience of light weight and the security of great durability and strength.

POST-PRODUCTION

Picture Editing

The film was in editing to rough cut for 17 days during June and July.

Directorate Review

The Directorate reviewed the film July 14 and requested changes.

Revisions and Final Editing

After several revisions appropriate to Directorate requests, the commentary was finalized and final editing was done.

Directorate Approval

The Directorate approved the film August 7.

Optical and Graphic Effects

The Film Department designed optical and graphic effects and supervised their completion by Cinema Research, Inc. Effects were then cut into the movie.

Music and Commentary

Original music was composed and performed expressly for this film. Six instruments were used. The Film Department supervised the recording session.

Commentary was then timed and recorded. (v. Appendix D).

Final Sound Editing and Master Mix

All sound tracks were edited to coordinate with picture. In the master mix session August 15 these tracks were mixed and balanced according to intensity and quality to create the final sound of the movie.

Negative Cutting

The camera original was cut to conform exactly with the work print.

Final Processing

The magnetic sound track produced in the master mix was transferred to an optical sound track, with which a first trial

"electroprint" was made. From this the Film Department gave various color balance and light density specifications to the processing lab. A master internegative was then made to these specifications and ten release prints were made.

COST
(Salaries Not Included)

Item	Billing
Film Stock Purchase	$1140.60
Film Processing: Developing and Work Print	$1750.00
Sound Services: Syncing, Transfer, Master Mix	$812.15
Graphics & Opticals	$903.00
Negative Cutting & Breakdown	$198.00
Original Music: Score, Recording Session	$250.00
Commentator	$ 60.00
Final Processing - 10 Release Prints 1 Internegative	$1,125.83
TOTAL	$6,239.58

APPENDIX A

DRAMA FILM SHOOTING SCRIPT - DRAFT 3

Peter Szondy

FADE IN

1G LOGO

FADE OUT

FADE IN

2G MAIN TITLE SUPERIMPOSED OVER FREEZE FRAME OF OPENING SCENE:

TITLE OUT

START ACTION

3a INT CLASSROOM - 2 SHOT - TIGHT - Two CHILDREN ex hange dialogue from the closing lines of an improvisation.
We DOLLY BACK to INCLUDE the rest of the CLASS, sitting as audience, and the TEACHER, standing at the side of the classroom.
As the PLAYERS finish their lines, the CLASS & TEACHER applaud enthusiastically.

3b MED SHOT - TEACHER - She praises the players and asks children from the class for their comments and suggestions.

3c SEQUENCE - CLASS & TEACHER - Class responds to the Teacher's questions. We hear one exchange between the Teacher and a PUPIL. As they continue, we hear:

COMMENTATOR

This is a class in the SWRL Drama and Public Speaking Program. Its purpose is to provide development of skills in the areas of language and physical expression.

DISSOLVE TO

4 SEQUENCE - FAVOR CLASS W. TEACHER - The Children follow the Teacher in pantomiming simple actions..

COMMENTATOR

It is a comprehensive program for the primary grades. Like all SWRL Programs, it is based on research and verified through extensive classroom tryouts.

DISSOLVE TO

5a CU - CHILD tells a segment of a story. As he stops, we PAN TO NEXT CHILD who continues the story.

5b WS - CHILDREN IN CIRCLE W. TEACHER doing group story-telling. (cf. e.g. K Lesson 8)

COMMENTATOR

The program promotes oral and physical expression and makes early school experiences with language fun and meaningful for the child.

6 WS - FAVOR TEACHER W. TWO PLAYERS AND CLASS - The Class watches the two Players improvise a scene. The Teacher looks on approvingly.

COMMENTATOR

Teachers find the program both stimulating and easy to use.

DISSOLVE TO

7 TEACHER W. STACK OF LESSON CARDS - She flips through it and reads a card which she pulls out.

COMMENTATOR

Materials and procedures are supplied by SWRL and are designed to provide a structure which allows a teacher to work . . .

8 SAME TEACHER W. CLASS - She leads a pantomime lesson.

COMMENTATOR

. . . creatively and effectively, regardless of whether or not she has any previous experience in teaching drama.

DISSOLVE TO

9G GRAPHICS - The WORDS UNDERLINED in the Commentary BELOW appear on screen in sequence as they are said.

COMMENTATOR

The program focuses on four areas: Pantomime, Improvisation, Public Speaking, and Play Production. In each area, the pupils' activities gradually increase in complexity.

DISSOLVE TO

10a MED SHOT - CHILD IN CLASS - TRUCK RIGHT PAST OTHER CHILDREN. The Class is doing a simple Pantomime, following the Teacher.

10G A GRAPHIC IS SUPERIMPOSED OVER THIS: "PANTOMIME."

GRAPHIC OUT

COMMENTATOR

At the start of the program, the children learn to pantomime simple actions.

10b SEQUENCE - TEACHER & CLASS - She and the children pantomime and exchange comments on the performances of various pupils.

DISSOLVE TO

11 ANOTHER CLASS - TWO CHILDREN pantomime a story (e.g., "The Toy Store," Lesson 10 K)

COMMENTATOR

Soon, the children are pantomiming complicated actions and increasingly complex stories.

We see them continue to act out the story. At a climactic point of the story, we

FREEZE FRAME

FADE OUT

FADE IN

12a (12G) LS - INT CLASSROOM - HEAD ON TO TEACHER W. CLASS - SUPERIMPOSE: "IMPROVISATION." As she reads a story summary to the class, we ZOOM in SLOWLY to FULL SHOT - TEACHER.

GRAPHIC OUT

12b SEQUENCE - The Teacher reads the story and when she reaches a dialogue line, she has one of the pupils fill them in. We hear a few children respond with improvised lines. As the story concludes, the Teacher selects several children. They come up and improvisationally act out the story they have just participated in.

COMMENTATOR

In improvisation, the Teacher reads a story summary to the class. From this the children improvise, creating their own dialogue and gestures.

We watch their improvisation.

COMMENTATOR

As the children progress they are able to act out more complex stories.

DISSOLVE TO

13 SEQUENCE - 2nd GRADE - CHILDREN CHARACTERIZE SPECIFIC ROLES.

COMMENTATOR

Then, they learn to characterize various mannerisms and explore adult roles.

We watch an improvisation.

FREEZE FRAME

FADE OUT

FADE IN

14 (14G) WS - GROUP OF CHILDREN IN CIRCLE - SUPERED GRAPHIC: "PUBLIC SPEAKING." Several OBJECTS are in center of the circle. The Teacher discusses with the children which objects are easiest to pantomime (e.g., cf. K Lesson 7).

GRAPHIC OUT

We ZOOM IN SLOWLY.

COMMENTATOR

As an introduction to public speaking, beginning pupils are first encouraged to talk about the pantomime skills they have already begun to acquire.

We listen awhile to the ensuing discussion.

DISSOLVE TO

15 SEQUENCE - GROUP STORY-TELLING (cf. e.g., Lesson K 8).

COMMENTATOR

Next, the children tell stories in a group. The Teacher reads a story beginning provided by SWRL, then stops, and a pupil continues the story.

DISSOLVE TO

16 SEQUENCE - A TEACHER EXPLAINS TO THE CLASS THE REQUIREMENTS OF AN EXTEMP. TALK (cf. e.g., K Lesson 22).

COMMENTATOR

After some practice at speaking in front of others, children give short impromptu talks on given subjects.

A Child gives a short talk. (cf. e.g., K Lesson 33).

DISSOLVE TO

17 SEQUENCE - 2nd GRADE - TEAMS OF PUPILS DEBATE.

COMMENTATOR

By the end of second grade, children plan and give argumentative speeches, both individually and in teams.

FREEZE FRAME

FADE OUT

FADE IN

18a (18G) MED SHOT - SLOW PAN OF A PLAY "SET" IN A CLASSROOM -

SUPERED GRAPHIC: "PLAY PRODUCTION."

PAN CONTINUES UNTIL A CHILD ENTERS THE FRAME IN MS.

GRAPHIC OUT

18b SEQUENCE - CHILDREN W. PUPPETS - Children act out a play they have made up, using puppets. The Teacher tells them that the two puppet characters are going for a walk and something happens. The children improvise from there.

COMMENTATOR

Puppets are supplied in the program materials and form for the children one of the most enjoyable parts of the program.

They continue to perform with the puppets.

DISSOLVE TO

19 SEQUENCE - CHILDREN PERFORM A PLAY

COMMENTATOR

Play production is not only a rewarding group experience, but it allows children to synthesize the skills they have learned in pantomime, public speaking, and improvisation. By the end of the program, children create and perform their own dramas.

We see a portion of a play.

FREEZE FRAME

FADE OUT

FADE IN

20 SEQUENCE - CLASS & TEACHER (SAME AS SEQUENCE 3) - Teacher and pupils interact in critiquing a performance.

COMMENTATOR

The SWRL Drama and Public Speaking Program provides children an opportunity to share in a creative and meaningful learning experience. Pupils develop skills in oral language and physical expression and grow to be increasingly communicative and expressive individuals.

FREEZE FRAME

FADE OUT

END

APPENDIX B

g. **SHOOTING SCHEDULE**

DIRECTOR: PETER SZONDY

1 **PRODUCTION:** DRAMA & PUBLIC SPEAKING PROGRAM

CINEMATOGRAPHER: BOB PERRY

	Date	Location	Scenes	Actors	Props	Tech.	Notes
	4-18	Compton Ave. Ms. Tivis	Improv.	Ms. Tivis Class		-Verite -Tungsten	Story improv. - Thief
18	4-20	Compton Ave. Ms. Rouser	4-1 Improv. 2	Ms. Rouser Class	Backdrops "TV"	Lavalier & Boom Verite - Wheelchair	20
	4-21	Compton Ave. Ms. Rouser Ms. Waters	4-1 15-1 Improv. 3 Improv. 4	Ms. Rouser Ms. Waters Class			Possible return at end of schedule
	4-24	Dacotah Ms. Olenicoff	Play I	Class Ms. Olenicoff			Red Shell
	4-25	Dacotah Ms. Olenicoff	Play Ib Ic 10-1	Ms. Olenicoff Class			Pantomime

g. **SHOOTING SCHEDULE**

2 **PRODUCTION:** DRAMA & PUBLIC SPEAKING PROGRAM

DIRECTOR: PETER SZONDY

CINEMATOGRAPHER: BOB PERRY

Date	Location	Scenes	Actors	Props	Tech.	Notes
4-26	Carr Ms. Zipp	Play 2	Class Ms. Zipp			Red Shell
4-27	Carr Ms. Kanja	Play 3	Class			Red Shell
4-28	Carr Ms. Leahy	15-2 Improv.	Class Ms. Leahy		Verite Set	Group Story Beach Treasure
5-15	Calle Mayor Ms. Stephens	Improv. 6 Pant, 1	Class Ms. Stephens			Lost Eva Emotions
5-16	Calle Mayor Ms. Stephens	16 Play 4	Class Ms. Stephens			Speeches Wonder Potion

19

21

ng. **SHOOTING SCHEDULE**

3 **PRODUCTION:** DRAMA & PUBLIC SPEAKING PROGRAM

DIRECTOR: PETER SZONDY

CINEMATOGRAPHER: BOB PERRY

	Date	Location	Scenes	Actors	Props	Tech.	Notes
	5-17	Calle Mayor Ms. Krane	Play 5	Class			Wonder Potion
20	5-18	Calle Mayor Ms. Krane	16-2	Class Ms. Krane			Speeches
	5-23	Carr Ms. Meyers	10-2 Improv 7	Class Ms. Meyers			Simple Pant.
	5-24	Compton Ave. Ms. Waters Ms. Rouser	Improv 7 Improv 8 Improv 9	Classes			
	5-25	Compton Ave. Ms. Tivis	Play 6	Class			

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APPENDIX C

SHOOTING BREAKDOWN
SAMPLE

)ATE 5-15-72

.OCATION CALLE MAYOR - MS. STEPHENS

SCENE	DETAIL	CONTENT
mprov 6 a	ROLL 11	"LITTLE LOST EVA" Master - Favor Eva
b		CU - Bear
c		CU - Fred
d	T3	CU - Bulldog CU's - Audience cutaways
e		
Pant 1	T2 SOUND ROLL 12	Emotions & Characterizations - Verite Feel
22 Improv 6 f		Critique
g		CU - Teacher
Pant 1a		Cutaways
AUDIO:	TWO LOOPS	1. Playground noise (from classrooms) 2. Light Buzz, Rm. 13

APPENDIX D

DRAMA AND PUBLIC SPEAKING FILM - FINAL COMMENTARY WITH SEQUENCE NOTATIONS

SEQUENCE		COMMENTARY
1	LOGO	
2	MAIN TITLE	
3	DIME CITY	This is a class in the SWRL Drama and Public Speaking Program. Its purpose is to develop children's language and expressive skills.
4	DIRTY DAN	
5	MEYERS - MODEL CARD	The program includes all the materials and procedures the teacher needs to conduct the instruction.
6	MEYERS - PANTOMIME	
7	ROUSER - FILE	It is a comprehensive program for the primary grades. Like all SWRL programs it is based on research and verified through extensive classroom tryouts.
8	ROUSER - PANTOMIME	The materials and procedures are designed to provide a systematic structure in which the teacher can work effectively and creatively regardless of her experience in teaching drama and public speaking.

9 KRANES CLASS

In promoting oral as well as physical expression, the program makes the child's early school experiences with language both fun and meaningful.

10 READING SPEECH

11 GRAPHIC

The program focuses on four areas: Pantomime, Improvisation, Public Speaking and Play Production. In each area, the pupils activities gradually increase in complexity.

12 OLENICOFF - PANTOMIME

Pantomime is the first element of the program. Children begin by performing simple actions.

13 THIEF

Soon the children are telling stories in pantomime.

14 STEPHENS CHARACTERIZATIONS

As they progress, they perform more complicated mannerisms and characterizations.

15 LITTLE EVA

In improvisation, a story situation is provided in the program materials. From this the children can create thier own dialogue and gestures.

16 CRITIQUE

Through a class discussion, the

actors are given an immediate positive evaluation of their performance, and the audience is given a chance to actively participate.

17 GRAPHIC

In Public Speaking, children present short talks on given subjects.

18 STEPHENS SPEECHES

19 CAT & DOG DEBATE

At the next level of the program children give talks to convince. They are encouraged to speak logically and present themselves convincingly.

20 GRAPHIC

Play Production is the last element of the program. It allows the children to synthesize the skills they have learned in pantomime, improvisation, and public speaking.

21 WONDER POTION

22 TEACHER & AUDIENCE

23 GRAPHICS

These four elements of the Drama and Public Speaking Program provide a systematic framework for the primary grade teacher.

24 REHEARSAL

She uses SWRL'S research based materials and procedures to conduct effective instruction in a creative flexible environment.

25 WATERS

In this way, the Drama and Public Speaking Program can develop children's language skills, helping them grow to be more expressive and confident individuals.

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